19: Métraux--81 E-4 (no date) 1928 Tupinamba
116, 411

[Footnote 2] The sword-club of the Tupinamba represented in fig. 5 is found in the Ethnographic Museum of Berlin (no. VB. 3654) where it arrived by routes unknown to us. Its total length is 1.20 meters and the greatest length of the head is 0.20 meters. The handle is decorated with a thick fringe formed of a thread of vegetable origin, each one wound with a relatively thick cotton cord. The extremity of these tassels thus obtained ends in a tuft of red plumes, probably of ibis rubra, of which only a few fragments remain today. The origin of this weapon has been determined without difficulty thanks to the minute descriptions of the ancient chroniclers... The identification of this object has also been greatly facilitated by the reproductions which have been made in the ancient editions of the first voyagers; one can ascertain the fidelity of these designs by comparing our photograph with the fig. 6 taken from the first edition of Staden. Not less striking is the resemblance between our sword-club with those supplied by the Tupinamba warriors which one can see in Thevet. I discovered another Tupinamba sword-club at the Trocadero Museum at Paris where it is catalogued under No. 1102. It is placed in the hands of a mannequin representing an Indian of Brazil (Carijona! ?). This example is in all points identical to that of Berlin; the fringes which adorn the end are better preserved although they have been eaten by worms. This piece, truly unique probably came to France in the 16th century with Thevet or some other collector who ceded it to the king. As the ethnographic collections belonging to the king have passed in large part to the Trocadero Museum, the presence of this object there is easily explained...

19: Métraux--82 E-4 (no date) 1928 Tupinamba
116, 411

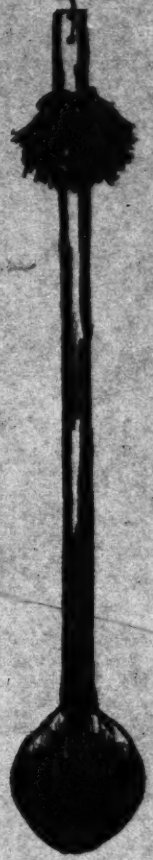


Fig. 5.

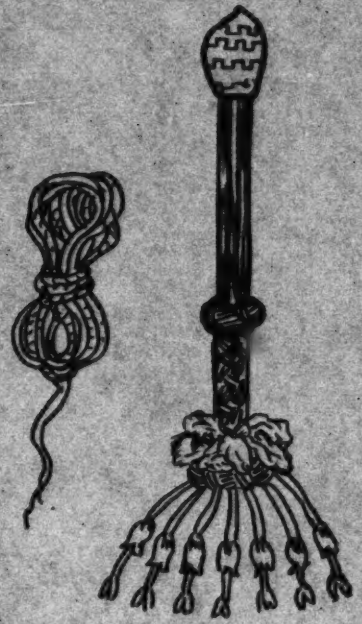


Fig. 6.

19: Métraux--131-135 E-4 (no date) 1928 509 Tupinamba-1-2
116, 287, 292

The feather cap (pl. III, fig. c) has the appearance of a hood, a form which corresponds rather well with the description of Soares de Souza; in the absence of this similarity, its technique alone constitutes sufficient proof in favor of its Tupinamba origin. It is composed of green feathers, verging on yellow, taken from a common species of parrot. Its framework, if I can express myself thus, is formed by a network of a close mesh. The designs a and b of fig. 10 indicate the manner in which the plumes were attached to a small splinter of wood, held in its turn to the mesh of the net by a thong of bark which thus enveloped the feathers. The whole thing was solidly bound by a cotton string. It should be noted that the feathers and their supports are not inserted into the knots of the net. These [132] little pieces of wood are intended to facilitate the ligature of the feathers which were much too fine to remain solidly held in a simple strap...

Two other bonnets which also form part of the collection [EJ: at Copenhagen] must be attributed to the Tupinamba. Their identification presents greater difficulty, since this type of headdress was never described by the ancient chroniclers. On the other hand, it approaches in shape that of a bonnet which covers the head of a Tupinamba on the ancient engraving published by Hamy. Like the latter, these two bonnets have a havelock which in the example (pl. II fig. a) [135] extends to the base of the back and in the other (pl. II fig. b) to mid-shoulder. These two pieces are extremely ancient and even if the similarity which I established does not stand, their attribution to the Tupinamba would be no less certain. In fact, their technique (pl. III, fig. a and b) is in the

minutest detail the same as that of the hoods of feathers of the Museums of Bâle, Copenhagen, Berlin and Paris, objects which are typically Tupinamba. The bonnets have been made with purple colored feathers, without doubt those of the ibis rubra. I will speak later of the great fuss which the Tupinamba make over the plumage of this bird.

The ornament of feathers represented in the pl. II, fig. c is probably a headdress intended to cover the head and neck. One can see similar ones in Staden. Among the Indians whom this chronicler sketched, there are several who wear on their shoulders a cape of feathers which falls from the head and which constitutes a faithful counterpart of the piece which occupies us.

The feathers of the three headdresses which we have just examined are attached to a net with a large mesh. As their stem is rather large, it is not necessary to apply them against pieces of wood to prevent their slipping out of the knots.

19: Métraux--132 E-4 (no date) 1928 Tupinamba
116, 287

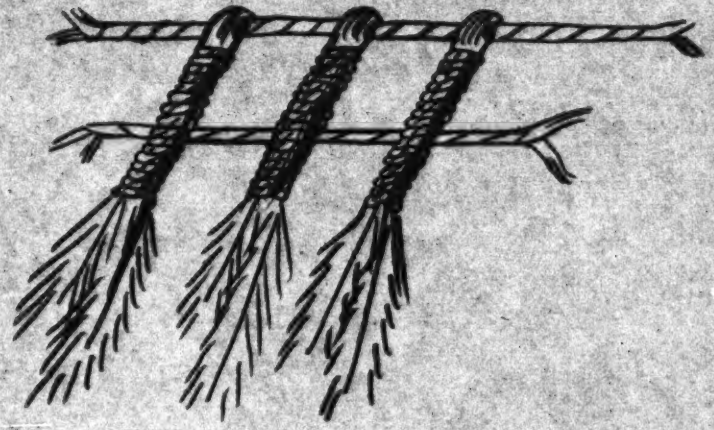


Fig. 10, a

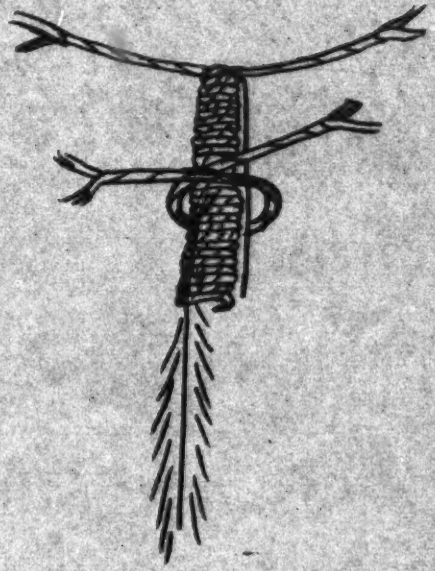
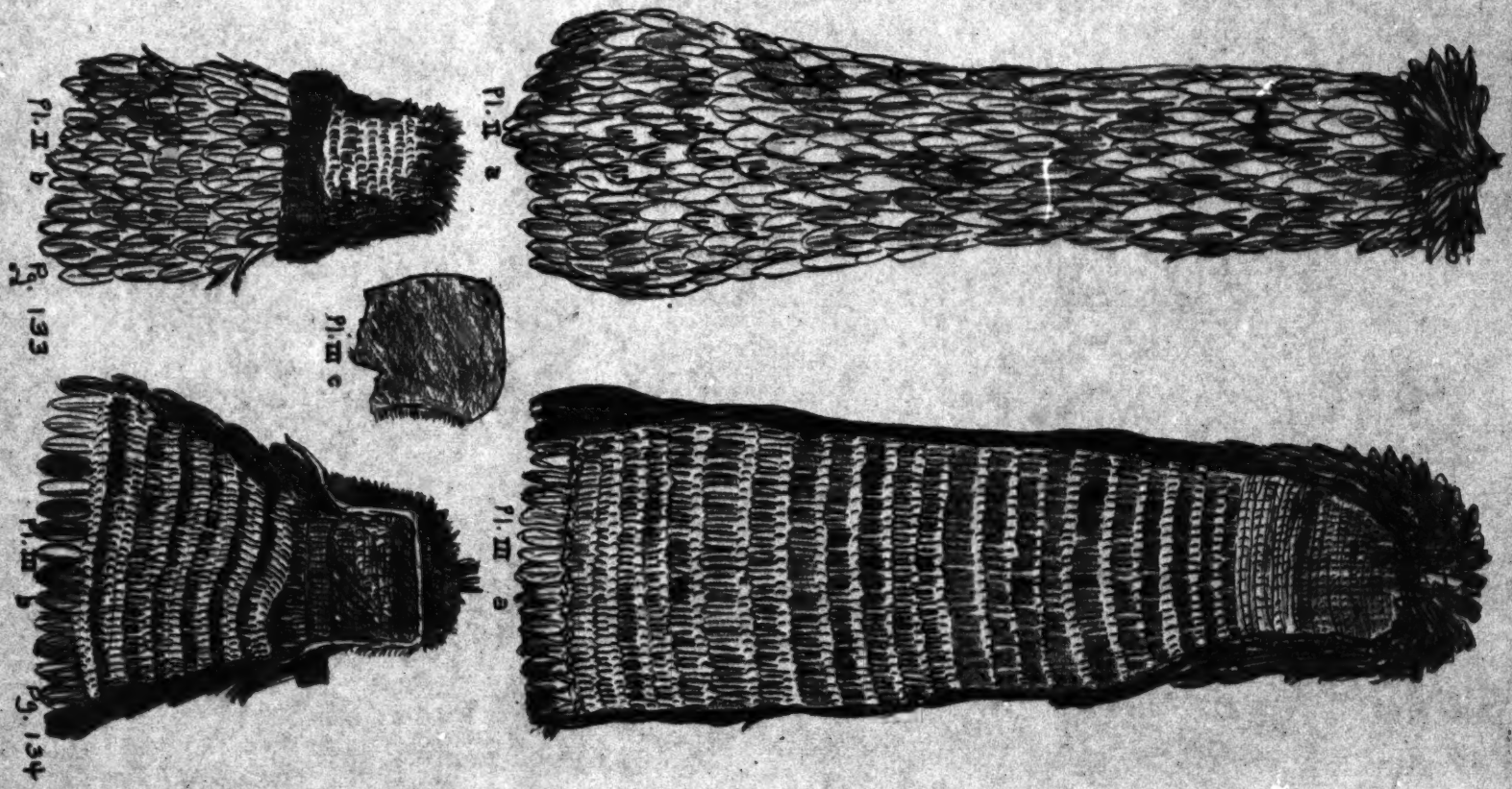


Fig. 10, b

19: Métraux--133-134 E-4 (no date) 1928 Tupinamba
116, 287, 292



19: Métraux--137-138 E-4 (no date) 1928 Tupinamba
116, 287, 292,-301

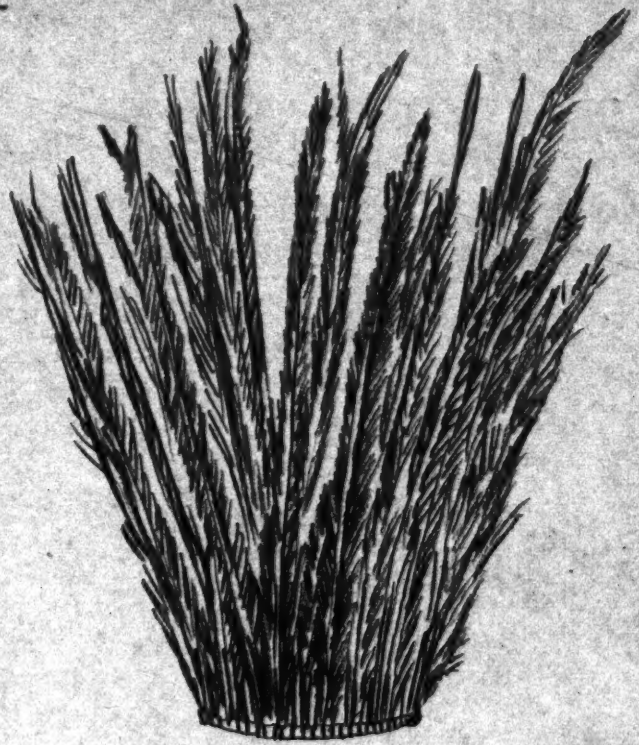


Fig. 12. Pg. 137

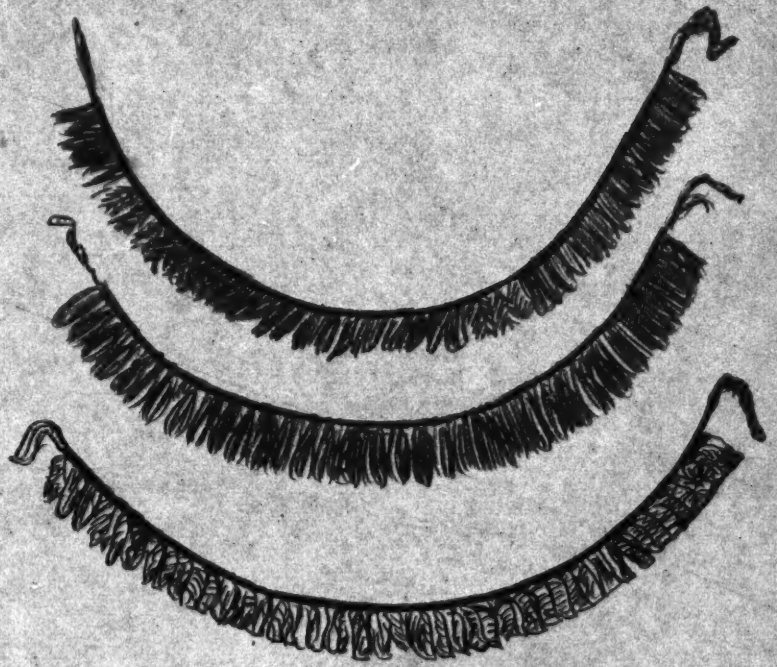


Fig. 13. Pg. 138

19: Métraux--137-139 E-4 (no date) 1928 Tupinamba
116, 287, 292

The diadems of plumes of the Tupinamba have excited as much astonishment among the ancient travelers as the bonnets. Vaas de Caminha mentions them and Soares de Souza tells us that they can be worn at the same time as the bonnets...

These diadems are moreover cited in passing by Cardim and Yves d'Evreux. They have figured rather largely on the flying sheet which represents the Indians on the coast of Brazil and which is the first iconographic document which we have on the Indians of America. This headdress has rapidly become the characteristic ornament [139] of the savage Indians and in the editions of the ancient chroniclers of Brazil, this attribute is rarely lacking. A curious thing is that it does not often appear in the illustrations of the book of Staden; one can see on the frontispiece of the second part of his chronicle two Indians, one of whom wears a dozen feathers placed around the nape of his neck like the spokes of a wheel.

The magnificent diadem reproduced here (fig. 12) forms a part of the same collection as the preceding objects. By its shape and its beauty, it can be considered as one of the finest samples of this type of headdress which has been collected in America. It is composed exclusively of red feathers, probably tail feathers of the ibis rubra. It should be remembered in this connection that Staden, Margrav and Vasconcellos have noted that these headdresses were ordinarily red.

19: Métraux--139-140 E-4 (no date) 1928 Tupinamba
116, 287, 301

[EJ: also in the Copenhagen Museum is] a little collar of feathers whose technique and color are so similar to that of the bonnet (pl. III, fig. c) described above that they both seem to have come from the same hand. This observation agrees fully with what Claude d'Abbeville tells us concerning this ornament: "And in place of collar or a ruffle, they put a beautiful necklace of woven feathers as above (that is, like the bonnets described before the collars) which they call Aiouäcara."

The Museum of Copenhagen also possesses three collars of red feathers (fig. 13) without doubt acquired among the Tupinamba who, as we are aware, made collars from feathers of this color, probably those of the ibis rubra. [140]

The Tupinamba wore around the legs below the knee, garters made of feathers.

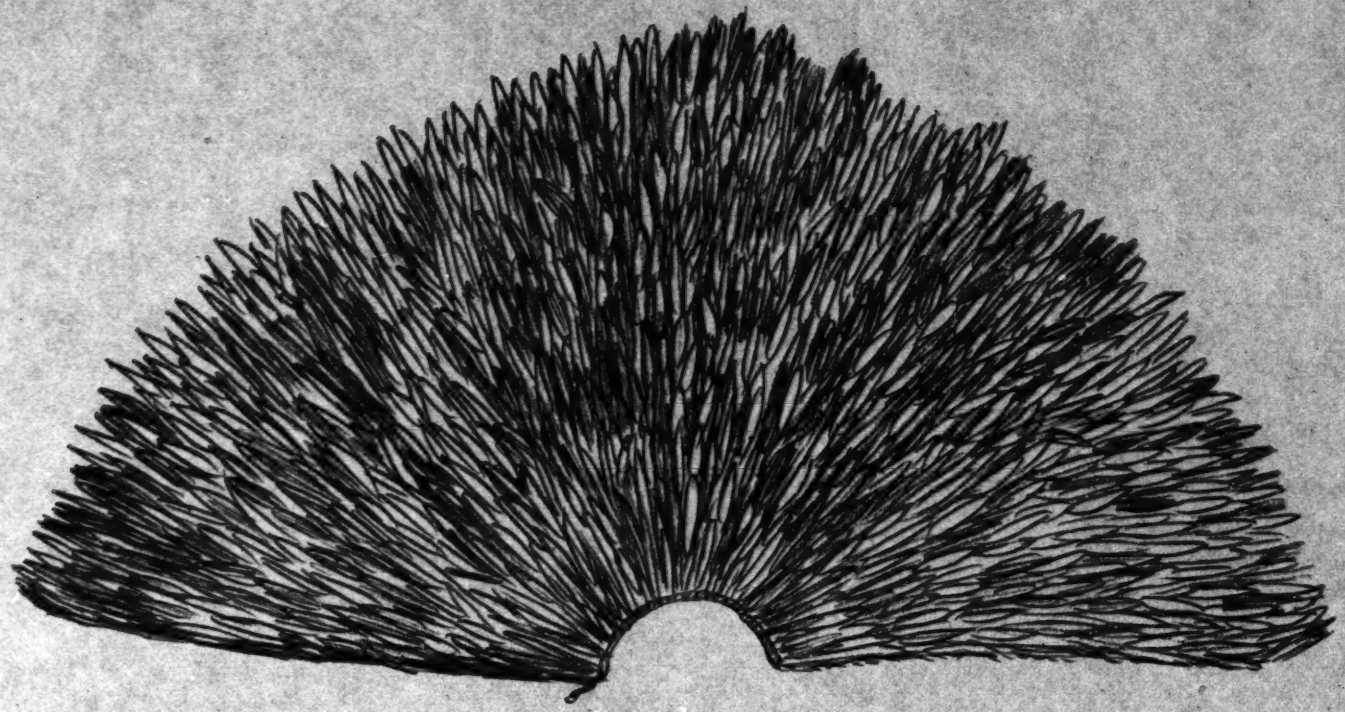
19: Métraux--140-141 E-4 (no date) 1928 Tupinamba-1-2
116, 287, 292, 177

The cloaks made of feathers of the Tupinamba have been famous for a long time. Samples of them have been preserved in the Museums of Berlin, Frankfort, Copenhagen, Paris, Bâle and Florence. I have had occasion to study closely four of these cloaks: those of Bâle, Copenhagen, Berlin and Paris. Unfortunately I could collect little information on the fate of these objects before they were acquired by the Museums of the towns which I have just enumerated. The specimen at Bâle was bought at Aarau where it was carried on the occasion of the masquerades. Its American origin could be determined thanks to the nature of these feathers which have been identified as being those of the ibis rubra. The cloak of feathers preserved at Copenhagen figured in the 'Kunstkammer' of the king in 1690; it probably formed part of the collection which Prince Maurice of Nassau gave as a gift to the Grand Elector of Brandenburg and which includes ethnographic curiosities side by side with specimens of natural history. It is from Florence that the cloak of feathers comes which is possessed by the Ethnographic Museum of Berlin which secured it by exchange. The one which is today at the Trocadero Museum is without doubt very ancient, but it is absolutely impossible to learn anything about it as the way in which it was secured has disappeared. It was undoubtedly made by Indians who had regular relations with the Whites, as is proved by the band of blue pearls which forms its upper border. It would not be surprising if it were one of the Tupinamba cloaks carried to Europe by the navigators or French missionaries who attempted the colonization of Brazil in the 16th century; perhaps also, this mantle is the same one

which Thevet is said to have brought [141] to France as a sample of the art of the natives in the new possessions. In this case it would have been placed in the store of curiosities of the king and would have passed first to the Louvre Museum, then to Trocadero where it covers today the shoulders of a mannequin representing, if one is to believe the inscription, a Galibi chief of the 18th century!

All these cloaks, aside from some differences in detail or of carpe, offer a striking similarity whether from the point of view of the technique or in the nature of the feathers. The four were fabricated from the plumage [depouilles] of the guara (Ibis ruhra)...

19: Métraux--143 E-4 (no date) 1928 Tupinamba
116, 287, 292



Pl. IV

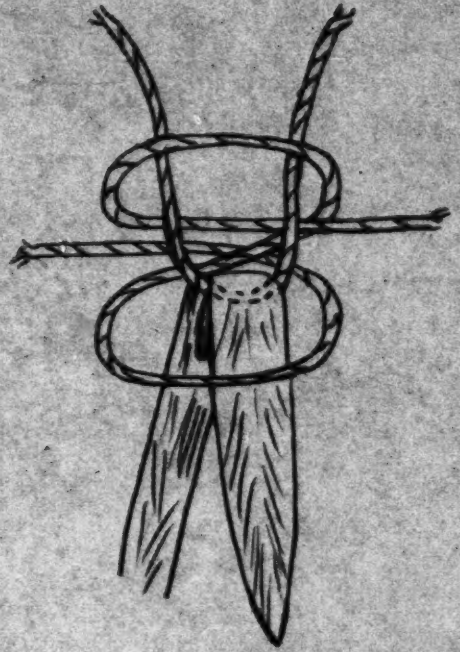


Fig. 16, a

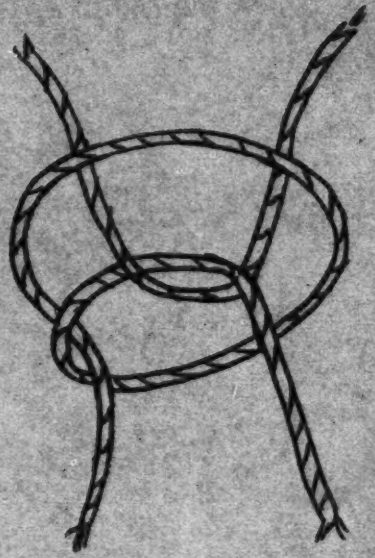


Fig. 16, b

19: Métraux--144-145 E-4 (no date) 1928 Tupinamba
116, 287, 292

"The sketches (fig. 16 a and b) show the manner in which the features of the cloak of Bâle are fixed to the net which forms a sort of casing. These plans suit as well the specimen in Copenhagen as well as other cloaks which I examined. If one considers their form, one notices several divergences which it would be worthwhile to note. That of Bâle (pl. IV) and that of Berlin must from this point of view be placed in the same category; they both have the appearance of a cape whose lower border, slightly curved, is noticeably larger than the upper part; this latter characteristic is particularly accentuated in the Bâle specimen. That of Copenhagen has a distinctly quadrangular form; it is also distinguished by a greater variety in the choice of feathers: with those of the guara [145] were mixed some black plumes which were rénnies toward the bottom to make a large border. This cloak, the most beautiful of all without contradiction, is adorned in addition with a belt from which hang something like tails constructed by feathers whose shaft is inserted in a large cotton cord. A separate place must be reserved for the sample in the Trocadero: if by its technique, the coloration of the feathers and many other details it allies itself to those in question, it does not differ less from them in the manner in which it is worn. Instead of being thrown over the shoulders it covered the head and was held on the forehead by its inner border. I should have hesitated to attribute this cloak to the Tupinamba if Marcgrav had not assured us that these ornaments were frequently used as a sort of hood which gave protection from the rain to those who wore it.

brought to light near Rio de Janeiro. This form, rare in American ceramics, [237] is found only in a few plates which were discovered in Brazilian Guiana between Oyapock and the Amazon.

19: Métraux--236-237 E-4 (no date) 1928 Tupinamba-1-2
116, 323, 415, 531

The pottery which has been discovered on the coast of Brazil and which can without any doubt be attributed to the Tupinamba are limited to four vessels and the fragments of a fifth. They were found in the valley of Parahyba, near Rio de Janeiro and published by Netto. One of the vessels had the form of a cone to a rounded top. Two others have the base flat and are more or less quadrangular. The fourth is oval. Two of the samples have no decoration at all. The others have on their inner wall a trim 'which is a cross between painting and engraving and is composed of curved parallel lines imitating scales.' The fragment [EJ: of pottery] is decorated with more complicated motifs, identical to those which are traced in black and red on the white base of the interior of a basin found in the state of Sao Paulo and whose shape, vaguely triangular recalls that of the pieces which have just been described.

Ehrenreich also gives certain notes on an archeological find made on the Rio Cuiété, and affluent of the Rio Doce. With the debris of a large urn whose ornamentation consisted of finger impressions, were found potsherds which preserved still the traces of a white glaze. This covered the interior of the destroyed vessel. Ehrenreich believed himself to be in the presence of the Tupinamba ceramic remains.

The assertions of the voyagers of the 16th and 17th centuries are thus fully confirmed by the several archeological discoveries made on the coast of Brazil. This fact is all the more remarkable since these are so small in number. The quadranglar vessels discussed in Claude d'Abbeville were probably basins analogous to that which was

19: Métraux--248 E-4 (no date) 1928 Tupinamba-2
116, 285, 415

Tupinamba woman who is holding a pacara on her head. The drawing is remarkably clear, no detail escapes the sight. One can distinguish without difficulty the twigs which constitute the web passing successively over and under those which constitute the skipping each time a varying number. By mingling white switches with black, they have obtained two bands of mosaic which cross diagonally the widest side of the basket. The upper border is reinforced by a liana or a switch of rattan. In the same painting one can note among the various objects contained in the panacu an oblong object, more or less rectangular which seems to be enveloped by a fibrous material and whose form and aspect are identical to those of a campa basket in the Museum of Goteborg (21.10.133). This latter is composed of reeds twisted and completely covered with vegetal fibers. In addition it is surrounded with a net with a large square mesh which one can also distinguish around the basket in the painting of Eckhout.

The technique of these baskets belongs then to the first classificatory type established by Max Schmidt for South American basketry. It is wide-spread in all the tropical regions of the continent, and, as far as I could discover, in use among all the Tupi-Guarani tribes.